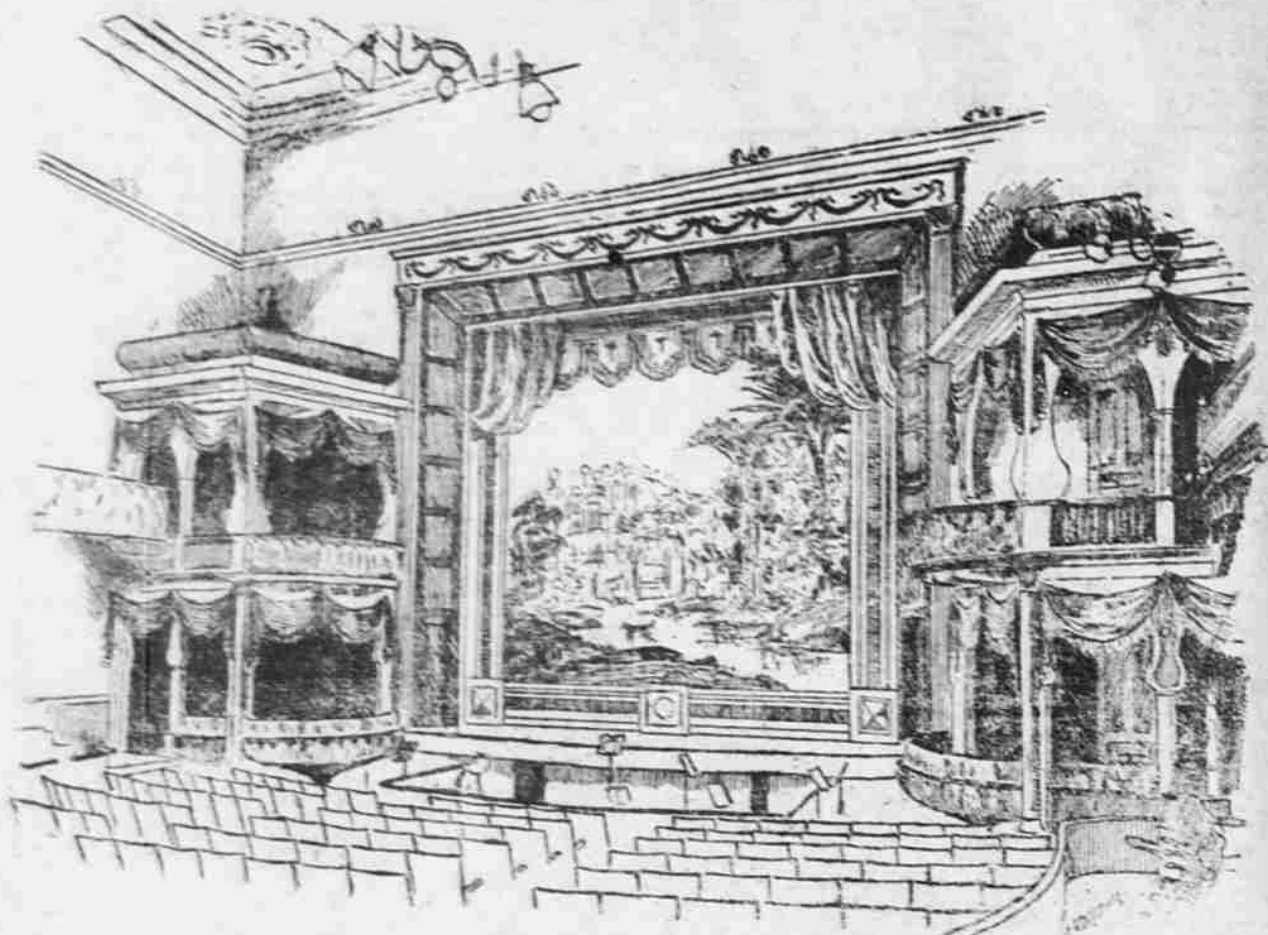


shape of what I have made the drop curtain. When I came back to earth the first thing I saw was an old brick building on the other side of the street, and it was so different from the magnificent building I had been look-

the works and the current does not enter the building again until the stage is occupied. This plan of signalling is considered better than the old push button and bell style as the engineer is certain to see the lights burning

United States, will recognize in Mrs. Dimond a better singer than Zella Seguin, who won the hearts of Americans in the same character two decades since.

Miss Bertha Young, one of Alexan-



INTERIOR OF NEW HAWAIIAN OPERA HOUSE.

Showing Porter's Curtain and Private Boxes. Engraved from a Photograph by Williams.

ing at for what seemed a lifetime, that I wanted to go back. People may not believe this, but it is true, nevertheless.

The green curtain used before and after the play begins is a mass of rich drapery held back in the center by heavy cords. In the center there is straight drapery bearing a large golden lyre. At the bottom, across the entire stage is a mass of heavy fringe.

ELECTRIC EFFECTS.

Completeness of Work of Hawaiian Electric Company.

The perfection to which the lighting of theatres has been brought in modern times makes that branch of the fitting of the New Hawaiian Opera House one of the most important of the many details connected with the theatre. The lights in this house, of which there are almost 800, were placed with greater care than is required in the strictest observance of the rules laid down by the Board of Underwriters. The material is the best quality and the appliances are covered by the latest patents on electrical machines.

The 380 border lights, those occupying space above the stage, are placed in five rows of seventy-six lamps each, alternating red, white and blue globes. The proscenium, or space directly behind the stage opening has a row of thirty clear white lights and the footlights are also composed of seventy-five lamps with alternating red white and blue globes. The object of these colored globes in the borders and footlights is to obtain the beautiful effects of the changes from sunrise to broad daylight and again to sunset or twilight. The harmonious blending of colors accomplishes this as it could be done by no other means but to do it properly, it requires, in addition to the colored globes a skillful man at the switch board.

The auditorium is lighted with 125 lights in the metal ceiling and 78 double brackets around the gallery and walls. The foyer has three large chandeliers and the same number have been placed at the entrance. Under the balcony a large cluster of lights furnishes ample illumination for that part of the theatre. For the purpose of decorating, 250 extra lights may be placed above the gallery, the wires having already been strung.

Two of Colts latest pattern electric calcium lights are used on the stage when a particularly strong light is needed to add to the realism of the scene and another for throwing a light from the balcony to some one object on the stage. The stage connection may also be used for bunch stands which supply thirty-six additional lights.

The boxes are lighted with clusters of lamps and in each of the dressing rooms two 32-candle power lamps have been placed at each mirror. Mr. Irwin's box will have among its elegant fittings a means of telephone communication with the stage and box office.

In wiring the building the utmost care has been paid to avoid all risks of fire through the wires coming in contact with the woodwork. The entrance to the theatre is made by underground conduits and leading to the cut outs which are placed on marble slabs and from there they are led to a switch board of polished marble. By this board the lights are controlled. The switches are finished in antique bronze, each circuit also has its separate dimmer and besides there is one large dimmer for the auditorium. Every particle of wire used is of the double rubber covered variety. Wherever the wires go through the woodwork it is protected by hard rubber tubing and down between the walls each wire has its separate conduit. As a still further precaution, wherever it is necessary to run them over wood the latter is protected by porcelain.

The fixtures throughout the auditorium are of polished brass with the glass shades colored to harmonize with the paint on walls and ceilings.

As an additional precaution the circuit is closed at the works of the Electric Light Company and is operated in a novel manner. When the lights have been shut off at the Opera House a cluster of lamps begin burning in the engineer's room four blocks away and he immediately closes the circuit at

while he might not hear the bell ring. To complete the work it required the services of six men for 40 days, and in wiring the building more than four miles of wire was used.

An electric fan has been ordered in San Francisco and on its arrival will be placed in the box occupied by Mr. Irwin, a larger one, capable of turning 36,000 cubic feet of air a minute will be placed in the auditorium ceiling for the purpose of keeping the temperature of the theatre at a comfortable point.

The work connected with the wiring of the house has been under the personal supervision of Theodore Hoffman, General Superintendent of the Hawaiian Electric Company. This gentleman was at one time Chief Engineer of the Electric Improvement Company of San Francisco and afterwards filled a similar position with the same company in San Jose, California, from which place he came here a little more than two years ago. Since his advent in Honolulu, Mr. Hoffman has revolutionized the system of electric light wiring and has wired nearly all the dwellings and buildings to conform with the rules of the Board of Underwriters. He has also wired several of the Inter-Island steamers, and will probably wire the rest of the fleet. He is a young man, but is admittedly thoroughly competent in his profession. Through his kindness, the Advertiser is enabled to furnish the data and information, as given above.

THE PRODUCTION.

Il Trovatore by a Company of Amateurs.

About three months ago the idea suggested itself to Miss Annis Montague (Mrs. Charles Turner), that the most appropriate manner of opening the theatre would be by a musical and dramatic festival, covering a number of nights, in which the best amateur talent of the city would take part.

She mentioned it to Mr. Irwin, who approved of it and gave the heads of the departments connected with the building instructions to supply Mrs. Turner with anything she might require in the way of special scenery or stage effects. She then called about her the best amateur singers in the city, and after a consultation it was decided to stage Verdi's "Il Trovatore." The extent of the undertaking cannot be realized by anyone who has not attended rehearsals, for while a majority of the members of the chorus, both male and female, had some musical ability, there were others whose knowledge of music and harmony suffered by comparison with the volume of their voices. To these her careful attention was directed. The result, as shown at the rehearsal last night, will be satisfactory to the audience as it is gratifying to Mrs. Turner, reflecting, as it does, such credit upon her as its teacher.

Mrs. Turner left here for Europe to study, and her debut was made after several years' study with Wachtel as the Queen, in "The Huguenots," at Edwin Booth's Theatre, New York, in 1876. In the past was the famous American tenor, William Castle, the beau ideal of the operatic stage. Her success was assured from that night, and she decided to adopt the stage as a profession. She is known throughout the United States and Australia, where she was always a favorite, as the "Hawaiian Nightingale." Her appearance tonight will be welcomed, not only by her Honolulu school mates, but by many who were her admirers when she was singing with the celebrated opera companies.

The part of Leonora will be sung by her with the same feeling and expression as it was fifteen years ago, for her voice has not lost one whit of its sweetness.

Mrs. W. W. Dimond, the Azucena of the cast, has been considered since the production of the "Mikado" seven years ago, the best contralto singer on the Islands, but the real extent of her ability was unknown until she began singing for this production. Her register covers easily three octaves; her lower notes being marvelously well taken and held. And what is not always found among those on the lyric stage both Mrs. Turner and Mrs. Dimond possess—dramatic ability. The latter goes of twenty years ago, in the

der Young's accomplished daughters, makes her first appearance in opera tonight, and she will surprise her friends. Her voice is pleasing, and, for a first-nighter, she has confidence and an excellent stage presence. At the dress rehearsal last night she received great praise from other members of the company for her capital rendition of the part of Inez.

William Lewers, who sings the part of Manrico, was heard here in the Mikado several years ago, and gave great satisfaction. At that time he sang bass, but through the skillful handling of Mrs. Turner, he has developed a high tenor voice. Mr. Lewers will be best heard in the duet with Mrs. Turner.

R. C. Montague's rich baritone voice will be heard to excellent advantage as Count De Luna. There is but one opinion as to Mr. Montague's voice and acting, and it is not an exaggeration to say that there has been nothing but praise for him, not alone from Mrs. Turner, but from every member of the company and those who have attended rehearsals. He has sung in many gatherings in Honolulu during the past few years, and he is pleasantly remembered for the assistance he rendered in the "Mikado" when it was produced here.

George Smithies is well known as a tenor singer of ability, who has done excellent service in the choir for years past, and who added materially to the cast of the "Mikado." Mr. Smithies has a pleasing stage presence, and knows how to act.

Ernest Ross is at once the tallest and the possessor of the most wonderful bass voice in the country. Until Mrs. Turner took him under her tutelage, he was not recognized as a singer of more than ordinary merit, but his talent has been developed to excellent advantage. Mr. Ross inherits his talent as a singer from his mother, Mrs. George C. Ross, who has been the leading alto singer in a church choir here for years.

The orchestra will be under the direction of Prof. Berger, and to him and the members of the orchestra, Mrs. Turner feels grateful for the assistance rendered at the rehearsals.



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